

# Critical Girls

Chloé Delarue
Miriam Laura Leonardi
Gaia Vincensini

03.07.26 → 05.09.26

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Paris | Geneva | Punta del Este

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**Xippas Geneva** presents Critical Girls, a group exhibition curated by Manuella Denogent, bringing together Chloé Delarue, Gaia Vincensini and Miriam Laura Leonardi. Through distinct approaches to sculpture, installation, photography and language, the three artists examine the systems that shape contemporary identities, desires and perceptions.

Gaia Vincensini explores the construction and volatility of value within capitalist systems. Chloé Delarue examines the transformation of appearances and affects through digital technologies. Through a conceptual and self-referential practice, Miriam Laura Leonardi questions language, social norms and gender identities.

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## Chloé Delarue

Since 2015, Chloé Delarue (*1986, Le Chesnay, France) has been developing a cycle of works under the acronym TAFAA, for Toward a Fully Automated Appearance. This body of work reflects on the evolution of society towards automation as a consequence of digital technologies. It forms both a conceptual and aesthetic framework through which the artist explores the transformation of appearances, affects and modes of perception as these become increasingly artificial. TAFAA begins with the idea that such systems no longer simply assist or represent reality, but actively take part in producing it. They generate images, forms and, by extension, affects according to their own internal logic, shifting our sensory frameworks and reshaping the collective imagination.

Composed of multiple elements whose complex arrangement remains deliberately impenetrable, Delarue's works and installations combine discarded technological and industrial materials, such as screens, computer racks, electronic components and neon lights, with elements evoking the vegetal world, cast in resin or latex, as well as the mineral realm, through discreet, seemingly accidental flows of metal.
Her works appear as traces of a world in decay, one that escapes our control while producing its own reality. TAFAA unfolds within a dystopian narrative connected to posthumanist thought. The current emergence of artificial intelligence, along with the profound and rapid upheavals it brings, both anticipated and difficult to predict, resonates with the artist's work in unsettling ways.

Her installations bring together industrial materials, technological components, neon, resin, organic or plant-like elements, in arrangements that evoke both science fiction and the remnants of a world in transformation. Her work does not celebrate technological progress; rather, it reveals its tensions, residues, areas of opacity and possible disruptions. Winner of the competition for a permanent artwork at the Saint-Antoine Archaeological Site in Geneva, to be inaugurated on 5 September 2026, Chloé Delarue's practice is currently gaining significant institutional recognition.

The exhibition presents three distinct bodies of work.



Chloé Delarue © Claire Dorn

Curatorial text by Manuella Denogent

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The first body of work consists of three high-reliefs, *TAFAA – OBSCENE TEARS (Alignment)* (2026), composed of vegetal elements, leaves and stems, seemingly assembled at random to form compositions with their own internal balance. Here, the artist's creative process begins with the modelling of a photographic image, which serves as a matrix for the 3D printing of vegetal elements made from plant-based resin and then dipped in a hydrochrome solution. This process, in which technology and chemistry play a central role, ultimately produces shiny, chrome and pearlescent surfaces, marked by an entirely artificial preciousness. In Delarue's engineered artefacts of nature, the logic of fabrication echoes qualities also found in living forms: reproduction, repetition, accident and singularity.

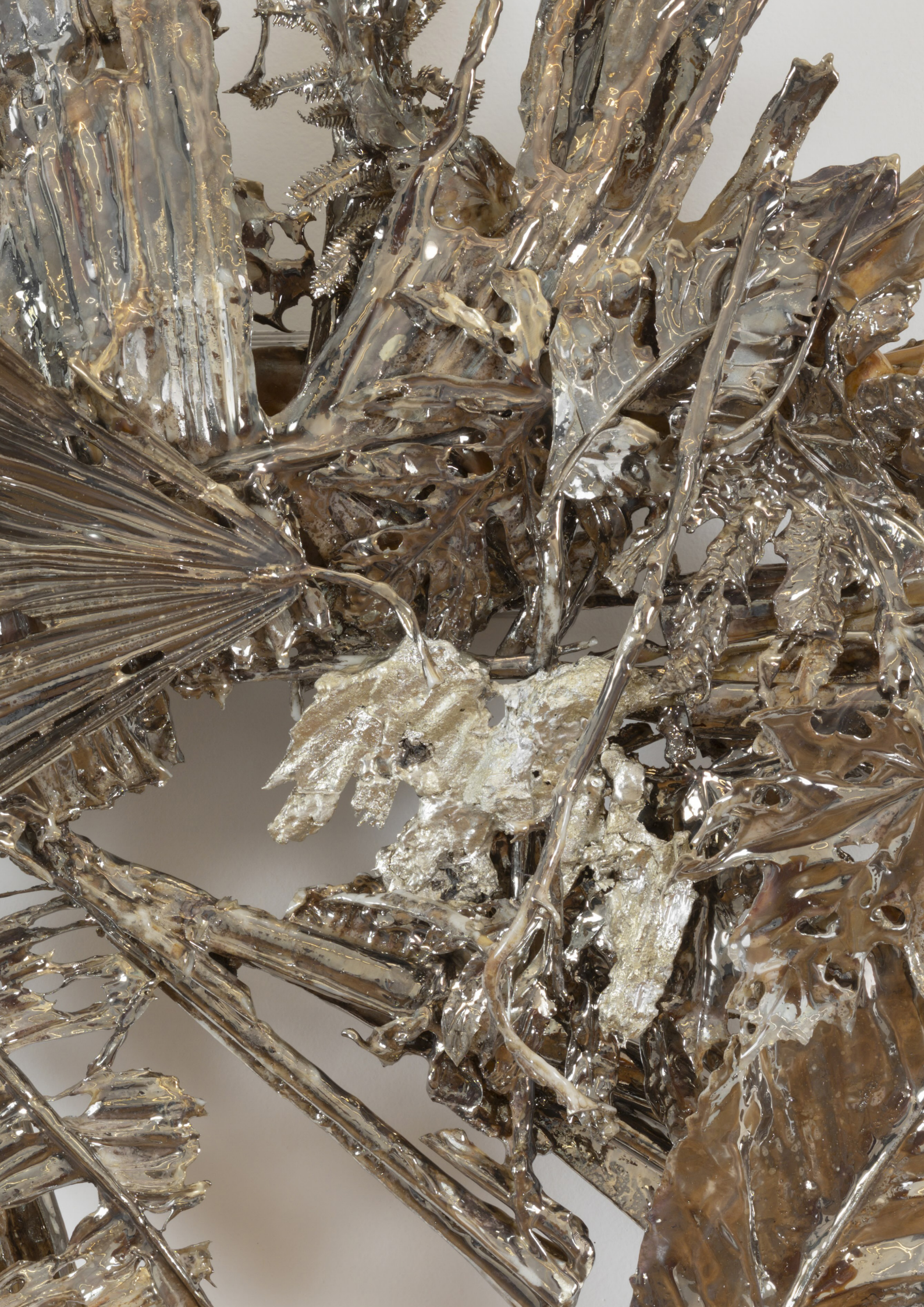




Chloé Delarue
*TAFAA – OBSCENE TEARS (Alignment II)*, 2026
3D printing, resin, hydrochrome and tin
68,5 x 65,5 x 17 cm



Chloé Delarue
*TAFAA – OBSCENE TEARS (Alignment III),* 2026
3D printing, resin, hydrochrome and tin
71 x 85,5 x 18,5 cm









*TAFAA – ONLY RELICS FEED THE DESERT (New Fraudulent Taxonomy III)* (2022) takes the form of a triptych, with drawings transferred onto latex and resin. The central panel reproduces an illustration from the 1950s comparing the posture of a gymnast to that of a cephalopod, an animal often described in popular culture as a gymnast of the sea because of its flexibility and mobility. A multitude of memes, in the form of brainlets, surround the central figure of the cephalopod. The brainlet, a satirical figure from web culture that reduces a supposedly stupid person to a quick schematic line drawing, participates in online forms of classification and disqualification.

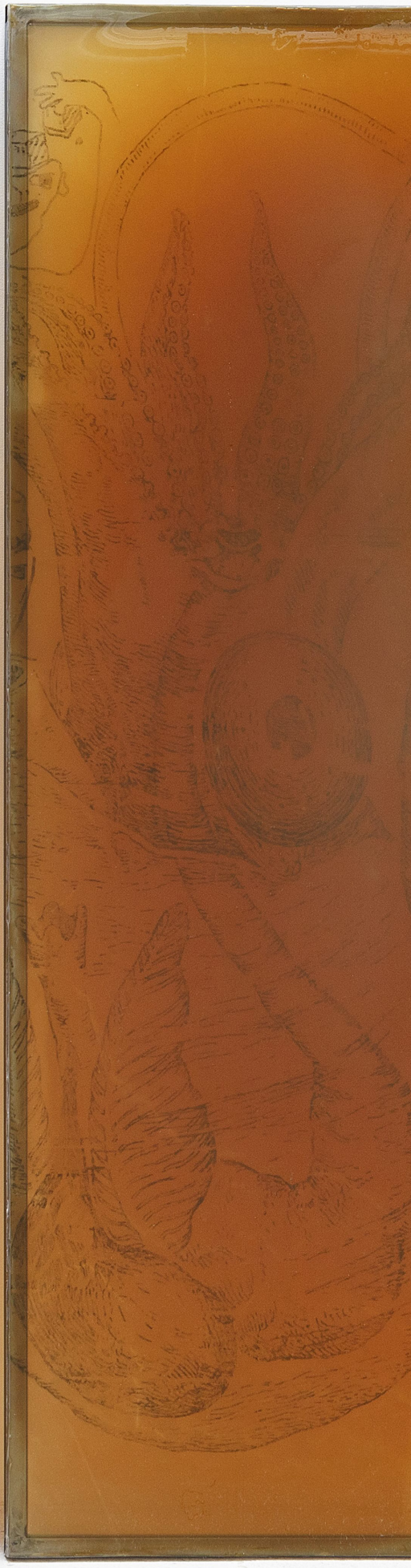
According to the artist, the subtitle *New Fraudulent Taxonomy* refers to “an unstable taxonomy”, in which algorithms influence the circulation of signs and access to information, thereby contributing to the normalisation of opinions and judgements. The cephalopod’s ability to camouflage itself becomes a metaphor for the individual’s relationship to the web, shaped by a constant need to adapt to rapid, saturated flows of information.





Chloé Delarue
*TAFAA – ONLY RELICS FEED THE DESERT (New Fraudulent Taxonomy III),* 2022
Resin, latex, transferred print and steel
Triptych, each panel: 200 × 100 × 4 cm









*TAFAA – SIGNAL (Stupid Affection)* (2024) takes the form of a neon sign based on the troll face meme, reinterpreted using a generative tool. The face becomes animated, shifting from the troll's characteristic sarcastic smile to a circular mouth expressing surprise. The rapid alternation between the two figures visually suggests that the troll is pronouncing either "dio" or "idiot", without allowing the viewer to decide. Caught in a hypnotic rhythm, the viewer is drawn into the work's exploration of viral imagery: through endless repetition, meaning paradoxically dissolves, giving way to the image's power of fascination.



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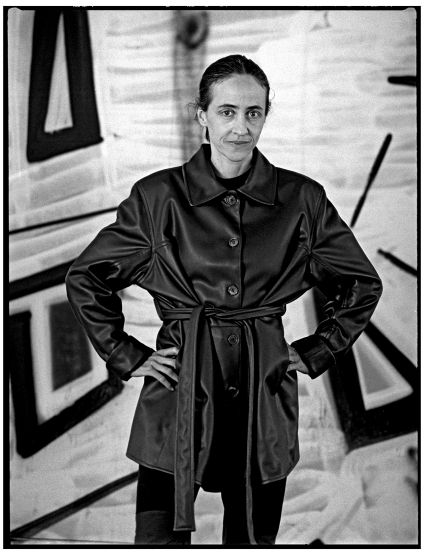
## Miriam Laura Leonardi

A multidisciplinary artist, Miriam Laura Leonardi (*1985, Lörrach, Germany) develops a conceptual practice that encompasses sculpture, objects, performance, photography and video. She draws the raw material for her critical reflection from culture, whether literature, cinema or art. Aesthetically, her objects oscillate between minimalist restraint and a more pop dimension, while her repeated references to art history also situate her work within the field of appropriation.

Language and signs lie at the heart of Leonardi's work. As an attentive observer of the place they occupy in public space, the artist questions and deconstructs the codes and values they convey. With humour and irony, she develops a critical analysis of social norms, in which feminism plays an important role.

Several of her works make direct reference to artists such as Jenny Holzer, Barbara Kruger and Lawrence Weiner, revisiting their productions in order to question issues specific to contemporary society. Another work, more explicitly feminist, i (2017), takes up a drawing left unrealised by the artist VALIE EXPORT, which Leonardi transposed into a sign. Showing two open hands, with one letter placed at the tip of each finger, the work adopts a style oscillating between cartoon and pop, while reiterating EXPORT's message, "MY IDENTITY", which Leonardi makes her own.

Miriam Laura Leonardi lives and works in Zurich. She studied photography in Paris and received her Master of Fine Arts from the Zurich University of the Arts. In 2026, she represents Switzerland at the Swiss Pavilion of the Venice Biennale as part of a collective project. Her work has been shown at Fondation Vincent van Gogh, Arles, Kunsthalle Zürich, Jenny's Gallery, New York, Swiss Institute, New York, CAPC, Bordeaux, Musée d'art et d'histoire, Geneva, Kunsthalle Bern and Bel Ami, Los Angeles. She has been a resident at Studio of the South, led by Laura Owens for the Luma Foundation in Arles, Swiss Institute, New York, Gasworks, London, and Istituto Svizzero, Rome. She teaches video at ECAL/ University of Art and Design Lausanne.



Miriam Laura Leonardi
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The three series of works presented at Xippas Geneva offer an overview of the artist's different practices. The first is a site-specific intervention on the exterior of the gallery, *Open Season* (2026), showing bright pink golf balls thrown against the windows and left suspended in fragments of glass. The installation evokes the direct energy of activism, softened here by the evident artificiality of what also belongs to the realm of décor and play.





Miriam Laura Leonardi
*Open Season*, 2026
Golf ball and adhesive film

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The second series relates to Leonardi's sculptures and objects. *Pair of Shoes* (2017) consists of a pair of brown loafers, unisex in style, produced in both women's and men's sizes. Inside, in gold lettering, where the brand name would normally appear, one discovers the name Duchamp. The work foregrounds questions of gender and its multiplicity. While Duchamp created a female alter ego with Rrose Sélavy, Leonardi shifts this play with gender identity onto the terrain of androgyny, which she also explores in her own position as an artist.



Miriam Laura Leonardi
*Pair of Shoes (Unisex) Size 35*, 2017
Handmade leather shoes with
gold embossing on the insoles
European size 35



Miriam Laura Leonardi
*Pair of Shoes (Unisex) Size 41,* 2017
Handmade leather shoes with
gold embossing on the insoles
European size 41



Miriam Laura Leonardi
*Pair of Shoes (Unisex) Size 44*, 2017
Handmade leather shoes with
gold embossing on the insoles
European size 44





Finally, the close-up photographic series *Dr Schnäller isch dr Gschwinder* (2026) was shot in infrared during the filming of the video of the same title, presented as part of the Swiss Pavilion at the 2026 Venice Biennale, and referring to Chris Marker's experimental science-fiction film *La Jetée* (1962).

The photographs are dominated by a sense of strangeness. They show the artist, dressed in white, wandering through an airport that seems emptied of all human presence: aircraft, tarmac, architecture, all bathed in spectral light. Immersed in a form of solitude, the artist appears to be searching for herself. The images produce an unsettling echo of our contemporary society.





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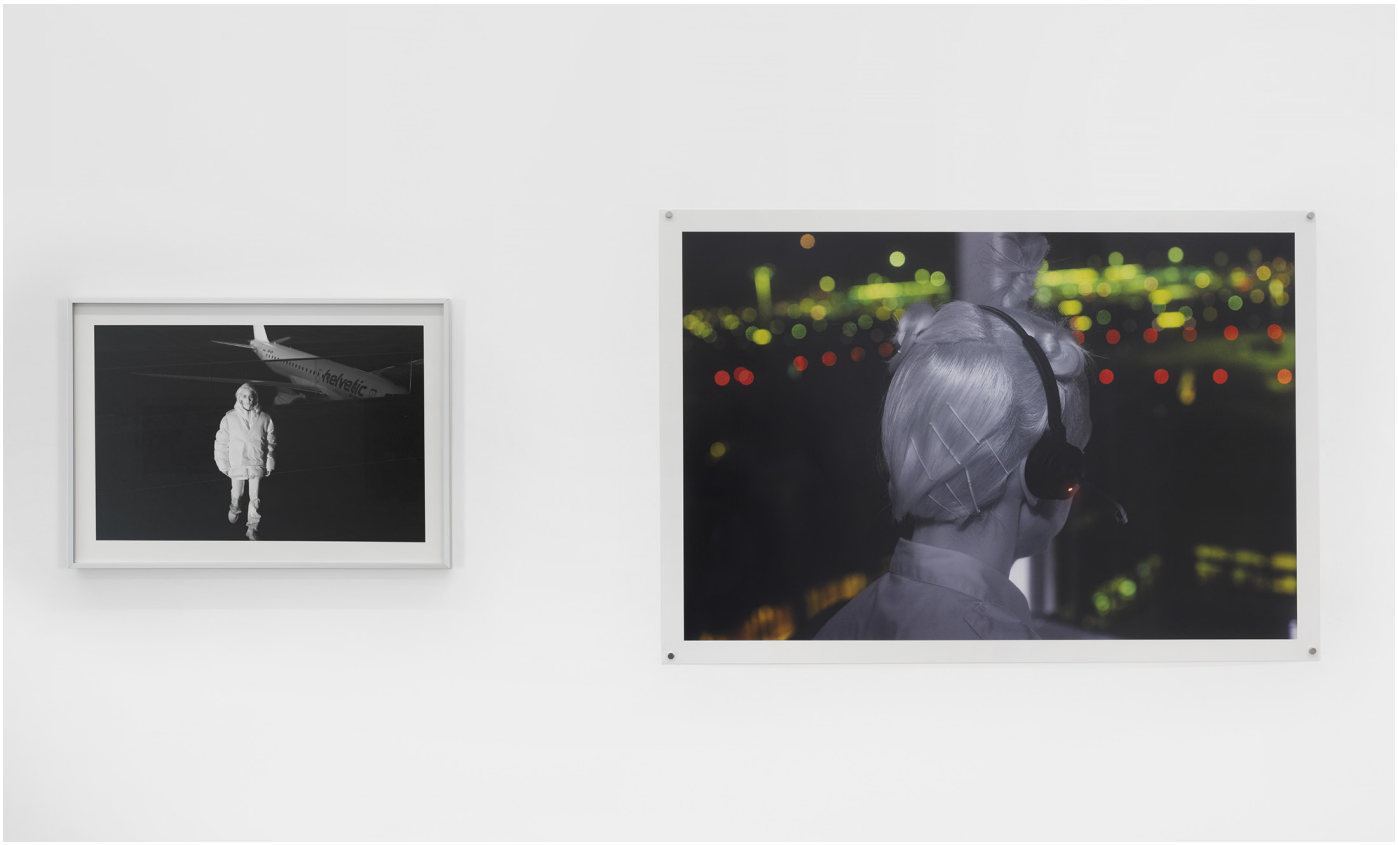




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# Ren König IN

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## Gaia Vincensini

The notion of value runs throughout the work of Gaia Vincensini (*1992, Geneva, Switzerland), who examines it through the lens of its circumstantial volatility. The body of work she has developed since 2021 brings together two distinct yet interconnected worlds. The first, that of banking, evokes money, of course, but also security, secrecy and mystery. Safes, locks, banknotes and coins form part of her symbolic vocabulary. The second world refers to cosmetics and luxury accessories, including perfume, make-up, glasses, jewellery, watches and lingerie, drawn from the commercial context of liquidation sales and discount stores.

Alongside her individual practice, Vincensini is part of Inner Light, together with Kim Coussée and Eliott Villars. Based in Paris, the collective produces customised clothing and accessories using various printing techniques influenced by street culture, while embracing an artisanal mode of production that positions their work, as artists and designers, at the intersection of art and fashion.

This context of experimental exchange in turn feeds Vincensini's own work, which is rooted primarily in woodcut, printing, the production of forms using cookie cutters, and their subsequent assembly. More recently, the artist has transposed these investigations into ceramics, one of her preferred mediums.

In Gaia Vincensini's work, forms circulate between economy, ornament, symbolic power and fiction. Her practice questions the notion of value, not as something fixed, but as a social, affective and speculative construction. Through sculpture, ceramics, prints, textiles and video, the artist summons the imaginaries of banking, insurance, luxury, cosmetics, accessories and signs of possession. These worlds become allegorical spaces, traversed by secret narratives, ambiguous symbols and rituals of protection or belonging. Following her solo exhibition Assurance sinistre at La Graineterie, the art centre of the City of Houilles, and her recognition as a laureate of the Swiss Art Awards 2026, her presence in the exhibition firmly anchors the project in the current Swiss contemporary art scene.



Gaia Vincensini

Curatorial text by Manuella Denogent



The exhibition brings together a selection of her latest works: small and medium-format polychrome bas-reliefs made in ceramic, porcelain and draped porcelain. These works present accumulations of consumer objects that belong to Vincensini's visual vocabulary. Combining rough, irregular surfaces with a baroque sensibility, they evoke the past flamboyance of the objects they summon.

Through a subtle reflection on perception, Vincensini formulates a social critique closely linked to the capitalist conception of value and its hierarchies, a critique that also extends to the art system. She evokes its mechanisms of accumulation, obsolescence, fetishism and superstition, transposing them into a world charged with mystery and fantasy, like a marvellous and deceptive tale.





Gaia Vincensini
*Structure and Pleasure*, 2025
Porcelain
32 x 22,5 x 9 cm





Gaia Vincensini
*Thermodynamics*, 2025
Porcelain
32 x 22 x 7 cm



Gaia Vincensini
*The tray,* 2025
Porcelain
31,5 x 21,3 x 7,5 cm




Gaia Vincensini
*Rare Beauty,* 2026
Porcelain
31,3 x 21 x 2 cm



Gaia Vincensini
*NYX*, 2026
Porcelain
21 x 10,5 x 5,5 cm



Gaia Vincensini
*Intuitions,* 2025
Porcelain
21 x 10,5 x 9,5 cm



Gaia Vincensini
*Aiming Towards Alchemy,* 2025
Porcelain
21,5 x 10,5 x 9,5 cm

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Gaia Vincensini
*Vanity Value (Bitcoin)*, 2026
Porcelain
21,5 x 12,6 x 8 cm








Gaia Vincensini
*Urban Decay,* 2026
Porcelain
21 x 32 x 8 cm



Gaia Vincensini
*Vanity Value (Blush)*, 2025
Porcelain
22,5 x 14 x 8,5 cm



# Chloé Delarue

List of works



Chloé Delarue
*TAFAA – OBSCENE TEARS (Alignment I)*, 2026
3D printing, resin, hydrochrome and tin
61,4 x 75,5 x 15 cm
CHD026 2



Chloé Delarue
*TAFAA – OBSCENE TEARS (Alignment II)*, 2026
3D printing, resin, hydrochrome and tin
68,5 x 65,5 x 17 cm
CHD026 3



Chloé Delarue
*TAFAA – OBSCENE TEARS (Alignment III)*, 2026
3D printing, resin, hydrochrome and tin
71 x 85,5 x 18,5 cm
CHD026 4



Chloé Delarue
*TAFAA - ONLY RELICS FEED THE DESERT (New Fraudulent Taxonomy III)*, 2022
Resin, latex, transfer print and steel
Each panel: 200 × 100 × 4 cm
CHD026 5



Chloé Delarue
*TAFAA - SIGNAL (Stupid Affection)*, 2024
Neon lights, aluminium, transformers and light animator
130 x 100 x 20 cm
CHD026 6

# Miriam Laura Leonardi

List of works



Miriam Laura Leonardi
*Open Season*, 2026
Golf ball and adhesive film
Variable dimensions
MLL026 1



Miriam Laura Leonardi
*Dr Schnäller isch dr Gschwinder (Abflug)*, 2026
Silver gelatin baryt print and aluminium frame
Framed: 32,4 x 45,4 x 3 cm
Edition of 3 + 1 AP
MLL026 2



Miriam Laura Leonardi
*Dr Schnäller isch dr Gschwinder (Helvetic)*, 2026
Silver gelatin baryt print and aluminium frame
Framed: 32,4 x 45,4 x 3 cm
Edition of 3 + 1 AP
MLL026 3



Miriam Laura Leonardi
*Dr Schnäller isch dr Gschwinder (Terrasse)*, 2026
Silver gelatin baryt print and aluminium frame
Framed: 32,4 x 45,4 x 3 cm
Edition of 3 + 1 AP
MLL026 4



Miriam Laura Leonardi
*Dr Schnäller isch dr Gschwinder (Kontrolle)*, 2026
Silver gelatin baryt print and aluminium frame
Framed: 32,4 x 45,4 x 3 cm
Edition of 3 + 1 AP
MLL026 6



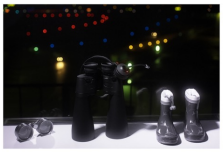
Miriam Laura Leonardi
*Dr Schnäller isch dr Gschwinder (Himmel)*, 2026
Silver gelatin baryt print
83 x 55 cm
Edition of 3 + 1 AP
MLL026 7



Miriam Laura Leonardi
*Dr Schnäller isch dr Gschwinder (Aussicht)*, 2026
C-print, aluminium frame
Framed: 32,4 x 45,4 x 3 cm
Edition of 3 + 1 AP
MLL026 8



Miriam Laura Leonardi
*Dr Schnäller isch dr Gschwinder (Selbstportrait)*, 2026
C-print
83 x 55 cm
Edition of 3 + 1 AP
MLL026 9



Miriam Laura Leonardi
*Dr Schnäller isch dr Gschwinder (Geräte)*, 2026
C-print
83 x 55 cm
Edition of 3 + 1 AP
MLL026 10



Miriam Laura Leonardi
*Dr Schnäller isch dr Gschwinder (Königin)*, 2026
C-print
83 x 55 cm
Edition of 3 + 1 AP
MLL026 11



Miriam Laura Leonardi
*Pair of Shoes (Unisex) Size 35*, 2017
Handmade leather shoes with gold embossing on the insoles
European size 35
MLL026 12



Miriam Laura Leonardi
*Pair of Shoes (Unisex) Size 41*, 2017
Handmade leather shoes with gold embossing on the insoles
European size 41
MLL026 13



Miriam Laura Leonardi
*Pair of Shoes (Unisex) Size 44*, 2017
Handmade leather shoes with gold embossing on the insoles
European size 44
MLL026 14

# Gaia Vincensini

List of works




Gaia Vincensini
*Grand Visions*, 2026
Porcelain
21,5 x 14 x 10 cm
GVI026 1



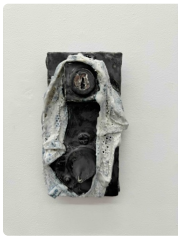
Gaia Vincensini
*Vanity Value (Bitcoin)*, 2026
Porcelain
21,5 x 12,6 x 8 cm
GVI026 2




Gaia Vincensini
*Atomic Benefits*, 2026
Porcelain
21,5 x 10 x 5,5 cm
GVI026 3



Gaia Vincensini
*NYX*, 2026
Porcelain
21 x 10,5 x 5,5 cm
GVI026 4



Gaia Vincensini
*The Bride (100 balles)*, 2025
Porcelain
21 x 13,5 x 9,7 cm
GVI026 5



Gaia Vincensini
*Frenzy*, 2026
Porcelain
21 x 11,5 x 9 cm
GVI026 6




Gaia Vincensini
*Aiming Towards Alchemy*, 2025
Porcelain
21,5 x 10,5 x 9,5 cm
GVI026 7



Gaia Vincensini
*Stranded Thong*, 2025
Porcelain
21 x 10,5 x 8 cm
GVI026 9



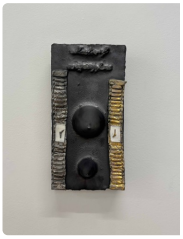
Gaia Vincensini
*Intuitions*, 2025
Porcelain
21 x 10,5 x 9,5 cm
GVI026 10



Gaia Vincensini
*Heirlooms*, 2025
Porcelain
21 x 10,5 x 11,5 cm
GVI026 11



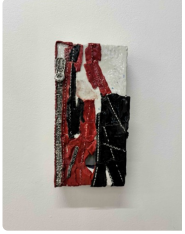
Gaia Vincensini
*Urban Decay*, 2026
Porcelain
21 x 32 x 8 cm
GVI026 12



Gaia Vincensini
*Master of Complications*, 2026
Porcelain
21 x 10,5 x 10,5 cm
GVI026 13



Gaia Vincensini
*Vanity Value (Blush)*, 2025
Porcelain
22,5 x 14 x 8,5 cm
GVI026 14



Gaia Vincensini
*The hole* , 2025
Porcelain
21 x 10,5 x 3,5 cm
GVI026 15



Gaia Vincensini
*Structure and Pleasure*, 2025
Porcelain
32 x 22,5 x 9 cm
GVI026 16



Gaia Vincensini
*Golden Ticket to Nothing* , 2025
Porcelain
32 x 23,3 x 5,5 cm
GVI026 17



Gaia Vincensini
*The tray*, 2025
Porcelain
31,5 x 21,3 x 7,5 cm
GVI026 18



Gaia Vincensini
*Undercover Fragrance*, 2026
Porcelain
33,5 x 22,7 x 9 cm
GVI026 19



Gaia Vincensini
*Vide Poches*, 2025
Porcelain
34 x 21,4 x 7,5 cm
GVI026 20



Gaia Vincensini
*Ana's Night of Numbers*, 2025
Porcelain
22 x 33 cm
GVI026 31




Gaia Vincensini
*Rare Beauty*, 2026
Porcelain
31,3 x 21 x 2 cm
GVI026 32



Gaia Vincensini
*Thermodynamics*, 2025
Porcelain
32 x 22 x 7 cm
GVI026 33

**Curated** by Manuella Denogent
**Curatorial text** by Manuella Denogent
**Exhibition photography** by Julien Gremaud

**Image credits**

p. 12: Chloé Delarue - Photo: Claire Dorn
Courtesy of the artist and Galerie Frank Elbaz.
pp. 16–18, 20, 22: Gaia Vincensini - Simon Rao
p. 19: Gaia Vincensini - Aurélien Mole
p. 25: Exhibition view - Guillaume Collignon
pp. 1, 26: Miriam Laura Leonardi - Giulio Boem
p. 28: Miriam Laura Leonardi - Courtesy of the artist

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